



The Gros Morne Playwrights' Residency is a dual-lingual residency that welcomes playwrights from across the country to write, dream, share and create. The residents have the opportunity to explore their plays during unstructured writing time, one-on-one dramaturgical conversations, and in group discussions with works being shared every evening. The program offers dramaturgy in French and English, allowing artists working in both official languages to come together and build a cornerstone for national exchange.

La résidence d'écriture théâtrale de Gros-Morne est une résidence bilingue qui accueille des auteurs de tout le pays pour écrire, rêver, partager et créer. Les résidents ont l'occasion d'explorer leurs pièces pendant des périodes d'écriture non structurées, des conversations dramaturgiques individuelles et des discussions de groupe, les œuvres en développement étant partagées chaque soir. Le programme offre une dramaturgie en français et en anglais, permettant aux artistes travaillant dans les deux langues officielles de se réunir et de construire une pierre angulaire pour les échanges nationaux.

## The Gros Morne Playwrights' Residency

October 13 to 24, 2022  
Du 13 au 24 octobre 2022

## La résidence d'écriture théâtrale de Gros-Morne

# PWM

Playwrights' Workshop Montréal

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I am writing this from the Bonne Bay Aquarium and Research Station in Norris Point, Newfoundland and Labrador where the Gros Morne Playwrights' Residency is happening right now,

for the first time since 2019 due to the Covid-19 pandemic. From my bedroom window I can see the magnificent Tablelands, a bare, flat-topped expanse of the earth's mantle thrust up between the tree-covered rock faces that otherwise dominate the landscape. It feels fitting that we are gathered along a fault line in a still but ever shifting place so that playwrights can break ground to bring new work to the surface.

My first time in Gros Morne feels like an auspicious close to my first year as Artistic Director at PWM. I've had some time whilst here to reflect on the importance of tending to long-established relationships, of nurturing new ones and approaching things we've done before in fresh ways. To me, this residency is an example of both PWM's artist-centred process and our expansive approach to dramaturgical practice. Our conversations here tack back and forth between the micro details in a line of text to the macro questions of how we collaborate and why. Many amazing people and plays have crossed paths in Gros Morne at this residency over the years and impacted one another. In a few short days we'll all disperse from this primordial place as well, but the journey of these plays and playwrights will continue across the country and into the future.

Deep gratitude to all the people who work together to make this residency a reality: the brilliant team at PWM, our artistic partners at the CEAD and Artistic Fraud, the Bonne Bay Aquarium that opens its doors to us, Creative Gros Morne who connects us to the local community, the Cole Foundation without whom none of this would be possible, and Emma Tibaldo, former AD of PWM, whose idea this all was in the first place. And thanks most of all to the playwrights and dramaturgs who are currently co-creating the 2022 iteration of this residency: Alicia, Emma, Johanne, Julie-Anne, Lois, Marie-Hélène, Robert, Sara, Scout & Sharon.

**FATMA SARAH ELKASHEF, ARTISTIC DIRECTOR, PWM**  
**OCTOBER 19, 2022**



Left to right: Julie-Anne Ranger-Beauregard, Scout Rexe, Sasha Dion, Marie-Hélène Larose-Truchon, Johanne Parent, Fatma Sarah Elkashef, Sharon Bala, Alicia Payne. Not pictured: Emma Tibaldo, Robert Chafe, Lois Brown.



## SHARON BALA, NL, WRITING "THE UNCERTAINTY PRINCIPAL"

The residency was an incredible experience and utterly transformational. I arrived with a script in shambles and a stubborn case of writer's block and left with a clear vision for my play, a richer understanding of my characters, and a stronger grasp on the tools of my craft. All this progress was made possible by one-on-one dramaturgical meetings and daily group sessions. I learned so much from the dramaturgs and was continually inspired by my peers and the innovation, playfulness, and serious consideration they brought to their work. The time we spent together in beautiful Gros Morne, with every need exquisitely attended to, and no responsibilities beyond our own plays, was a gift.

## LOIS BROWN, NL, WRITING "DRINKING AGAIN"

The Gros Morne Playwrights' Residency was a phenomenal experience. I was lucky to be there with playwrights who were writing in a sensory way, layering episode on episode, word on word, action on action to reveal the thickness - the impossibility and possibility - of being. I don't often exchange with playwrights writing in a way similar to the way I do, but in this case there was a room of them. That was wonderful. I don't often get the chance to share with a group of Canadian playwrights half of whom are writing in French - that was extraordinary, too. The thoughtful work of our dramaturgs drew me through to the completion of a full draft of my play. They led our meetings and our times of sharing together through reflection and support. The scenery, the food, the cooks, the special guests, and the accommodations were all superior.

## MARIE-HÉLÈNE LAROSE-TRUCHON, QC

(Projet sans titre avec des Britney Spears imaginaire comme personnage principal)

Dès mon arrivée à Bonne Bay, j'avais déjà l'envie d'y revenir. La majesté du territoire, l'emplacement exceptionnel de la station marine, l'accès facile à des sentiers et des plages pour flâner, les sourires des chefs cuisinières, l'accompagnement sensible de l'équipe de dramaturges et un bureau solide dans la chambre... Tout confluaient à me faire écrire. Et c'est ce que j'ai fait. Avec l'air salin, avec le ciel et les vents changeants, je me suis laissée traverser et les mots se sont rendus jusqu'à la page. Puis entre les allers-retours à la machine à café, les promenades, les discussions quotidiennes en groupe, les repas partagés, s'est glissée l'amitié, le plus beau cadeau de cette résidence. Merci infiniment à toutes les instances qui m'ont permis d'y participer. Je rentre chez moi avec un projet solidement entamé qui m'inspire à poursuivre.

## JULIE-ANNE RANGER-BEAUREGARD, QC, ÉCRIVAIT "PORCELAINES"

La résidence d'écriture à Gros-Morne, c'est la version panoramique d'une « chambre à soi », une grosse bouchée dans un gâteau au glaçage « liberté », une baie de calme enserrée par les montagnes. J'ai écrit autant que j'ai marché, j'ai retrouvé la vie dans mon texte, j'ai rencontré des gens aux yeux nouveaux, entendu leurs voix qui m'ont fait rire et pleurer... Les conversations que nous avons eues resteront avec moi longtemps, parce que cousues l'une à l'autre elles sont une étoffe longue et solide, assez pour me porter longtemps, me porter loin. C'est un cadeau plus durable qu'il n'y paraît, et pour tout ça je vous dis MERCI.







## TESTIMONIALS | TÉMOIGNAGES (CONT.)

### ALICIA PAYNE, ON, WRITING "WHEN IT MATTERS MOST"

I am profoundly inspired by my experiences at the 2022 Gros Morne Playwrights' Residency. Being immersed in the divine setting of Norris Point with supportive French and English playwrights and dramaturgs was a transformational experience. It was a gift to have time to pause and deeply reflect while writing my play. It was fortifying to hear my peers share excerpts from their beautiful work and talk about their processes. The staff at the Bonne Bay Aquarium and Research Station were helpful and supportive as were the delightful cooks who fed our bodies and spirits. I really bonded with my colleagues and am thankful for the alchemy that brought us together. The nature walks, creative exchanges, and dramaturgical support have spurred my imagination and impacted my writing process in a multitude of ways. I am grateful.

### SCOUT REXE, MB, WRITING "CULT PLAY"

The Gros Morne residency was an enriching and generative experience for me—one in which the astonishing beauty of the landscape allowed for a deep engagement with complex work. The Bonne Bay Marine Station was beautiful and surreal, and the set up of the residency itself provided a wonderful balance of solitary creation time and social connection. The opportunity to connect with theatre artists working in French and English was profoundly meaningful to me. I'd recommend this dual-lingual residency to any theatre artist in Canada looking for both psychological and geographical space to create with dramaturgical support.

### JOHANNE PARENT, NB, ÉCRIVAIT "PÂQUES"

J'ai participé pour la première fois à la résidence d'écriture organisée conjointement par le Playwrights' Workshop Montréal, le CEAD et le Bonne Bay Aquarium and research station. L'environnement et l'organisation ont fait en sorte que nous étions dans des conditions idéales pour favoriser la créativité et l'avancement de notre projet d'écriture. Pour ma part, ce moment privilégié a fait en sorte que j'ai eu un déclic quant à ma pratique artistique qui va me servir pour ce projet-ci mais également ceux à venir.

I was one of the authors chosen to participate in the Gros Morne residency organized by Playwrights' Workshop Montréal, the CEAD and the Bonne Bay Aquarium and research station. We experienced ideal conditions to further our projects and creativity. This opportunity allowed me to have a breakthrough moment regarding my artistic practice that will be useful for this project, but also, for the ones to come.

**Robert Chafe (Artistic Fraud), Sasha Dion (CEAD), Fatma Sarah Elkashef (PWM) and Emma Tibaldo (PWM) collaborated as partner-dramaturgs for the group.**

**Robert Chafe (Artistic Fraud), Sasha Dion (CEAD), Fatma Sarah Elkashef (PWM) et Emma Tibaldo (PWM) ont collaboré en tant que partenaires-dramaturges pour le groupe.**

The residency is produced by Playwrights' Workshop Montréal (PWM), le Centre des auteurs dramatiques (CEAD), and Artistic Fraud of Newfoundland, in partnership with Creative Gros Morne, the Bonne Bay Aquarium and the Cole Foundation.

La résidence est produite par Playwrights' Workshop Montréal (PWM), le Centre des auteurs dramatiques (CEAD), et Artistic Fraud de Terre-Neuve, en partenariat avec Creative Gros Morne, l'Aquarium de Bonne Bay, et la Fondation Cole.

